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Click of the Latch " (398), by F. D. Millet—a young woman who has been paring apples has risen and looks out the window. An interior with a fine effect of light. By R. M. Shurtleff is *The Old Beech* (400), and below, on the line, is "Fisherman's Cares" (401), by J. H. Witt, the latter showing an old fisherman with his children and dog, in a boat on the bay, in the early morning. There is a brisk breeze, distending the sail and driving the boat out of the foreground toward the spectator. There is a suggestion of the city in the hazy distance. By J. C. Beckwith is an effective "Portrait of a Gentleman" (403), and below, on the line, are *Sheep Pastures by the Sea* (405), by W. S. Richards, and *An Autumn Day* (406), by Arthur Parton—pictures interesting in subject and treatment.

THE WEST GALLERY.

On the corner panel as we enter from the South Gallery is (418), "January," by Walter Palmer, a snow covered landscape, with yellow light and purple shadows. On the west wall, *After the First Frost*, (426), by Charles Harry Eaton, and *Early Spring* (427), by W. Merritt Post, hold the first places on the line. On the center of this wall is J. R. Brevoort's "Showery Day in the Moorland" (433)—a hillside with bright sky above, on the right, and heavy clouds, with rain, on the left. Overhead, the sun has broken through the clouds and lights the foreground with exceedingly strong effect. Above this is *The Pool in the Marshes* (432), by Edward Gay—a sombre but effective picture of a desolate bit of swamp land.

W. H. Lippincott's "Infantry in Arms" (434) shows a handsome dining-room interior and some domestic by-play. On the same wall are "A Portrait" by Rosina Emmet, "A Drop of Sherry," (447) by J. H. Dolph, *October* (448), a brilliant autumnal picture, by J. F. Cropsey, and *Mid-summer on the Aux Plaines* (443), by Alexander Schilling.

On the opposite wall are D. F. Hasbrouck's "Evening in December" (463), Charles Melville Dewey's *Landscape* (472), Joseph Lyman's *Corbierre Light, Isle of Jersey* (474), and Thomas Hicks's "Portrait of Robert Colyer" (475), on the panel to the left of the entrance to the Corridor.

On the next panel, on the line, next the doorway, is G. H. Story's "Old Letters" (484). Above it is J. C. Nicoll's *Shores of*

Lake Michigan (483), J. F. Murphy's "Mill Race" (486), and Arthur Quartley's "Coming Shower" (487) are next in order, and Mrs. Richardson's *Easter Lilies* (488) makes an effective center for the panel. No. 489—"A Hazy Day at Lake St. Catherine," and 490—"On the North River," by Edward Moran, are two pictures of excellent character. On the corner panel is No. 495, *At the End of the Lane*, by Thomas Allen; above it is "Stacking Meadow Hay," by C. E. L. Green. No. 501, "An Offering," by G. W. Maynard, showing a young Greek girl burning incense before a bronze figure of Venus set in a niche.

Over the entrance to the South Gallery hangs J. Jay Barber's *Landscape and Cattle* (502).

THE SCULPTURES

There are several pieces of sculpture distributed through the galleries, among which may be mentioned F. Edwin Elwell's "Magdalen" (456), Robert Cushing's "Hypatia" (455), and the same artists' "Ideal Statue of May Flower" (450). In the West Gallery there are some beautiful wood-carvings by Ferrari.